

Issues in Translating Phraseological Synonyms in Fiction from German into Uzbek

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ABSTRACT

This article examines the key issues involved in translating phraseological synonyms in fictional texts from German into Uzbek. Special attention is paid to the semantic, stylistic, and expressive features of phraseological units and the difficulties arising in the process of rendering them into the target language. The study emphasizes that phraseological units cannot usually be translated word-for-word, as their meanings are revealed primarily through context and are closely connected with national imagery and cultural specificity.

The paper analyzes different types of equivalence in phraseological translation, including full equivalence, partial equivalence, and non-equivalence, illustrating each case with examples from German and Uzbek. It is argued that successful literary translation depends not only on lexical equivalence but also on the translator's ability to interpret the author's intention, preserve stylistic coloring, and recreate imagery through appropriate phraseological synonyms in the target language. The research highlights the role of the translator's creative competence in maintaining national color, emotional expressiveness, and semantic integrity in translated fictional texts.

Keywords: Phraseological units; phraseological synonyms; literary translation; German-Uzbek translation; equivalence; national coloring; stylistic expressiveness; interpretation; contextual meaning

INTRODUCTION

Translation is a linguistic and literary-aesthetic phenomenon, that is, an art of the word, and the translator is a creator. The main essence of translation lies in its creative process of re-creating a text by means of another language, which confirms its nature as an art of words.

Literary translation is a field of artistic creativity. Unlike other types of translation, literary translation has its own specific characteristics, which stem from the nature of belles-lettres itself. For instance, while facts, analysis, and tables play a key role in science, imagery, depiction, and the emotional impact of narrated events are of primary importance in fiction. These very factors are equally essential in literary translation.

Translating phraseological units, particularly phraseological synonyms, in fiction represents one of the most challenging and delicate tasks in translation studies. Unlike ordinary words, phraseological units are multi-layered linguistic structures that combine semantic, stylistic, cultural, and emotional components. They do not merely carry a literal meaning; rather, they convey figurative, metaphorical, or idiomatic senses that are closely tied to the cultural context in which they originated. Consequently, translation of such units is not a straightforward word-for-word substitution but a creative and interpretative process that requires the translator to reproduce both the meaning and stylistic tone, while also preserving the cultural and emotional nuances of the original text.

Phraseological units are deeply rooted in the cultural and historical contexts of a language. Each unit reflects not only linguistic conventions but also the worldview, traditions, social norms, and collective experiences of the people who use it. When translating, it is crucial to recognize that literal or word-for-word translation can distort meaning, obscure intended imagery, or fail to convey culturally specific associations.

For instance, consider the Uzbek phrase: *oyoqostidashamol* (literally, “wind under the foot”) – This phrase is used figuratively to describe a person who is restless, hurried, or constantly on the move. The imagery of “wind under the foot”

conveys a dynamic, almost uncontrollable motion, reflecting the emotional and figurative nuance inherent in the source language.

In German, a similar concept is expressed with the phrase: *nichtzurRuhekommen* (literally, “not to come to rest”) – Here, the meaning is conveyed without the metaphorical image of wind. The German expression communicates the same idea of restlessness or inability to settle down, but the imagery differs.

In this case, a skilled translator must identify the semantic core of the German phrase (restlessness, agitation) and select a corresponding Uzbek phrase that not only conveys this meaning but also retains the emotional and stylistic nuance. Direct literal translation would fail to communicate the figurative aspect of the expression, while a culturally and linguistically adapted phrase, such as *oyoqostidashamol*, ensures that the translation reads naturally and resonates with the target audience.

This example illustrates a broader principle in translation of phraseological units: the translator’s task is dual – to preserve meaning and emotional tone while ensuring that the expression fits seamlessly into the narrative and aligns with the cultural context of the target language. Failure to account for cultural specificity can result in translations that are either semantically accurate but stylistically flat, or culturally inappropriate despite literal accuracy.

Moreover, phraseological units often carry historical or literary connotations that enrich the source text. In fiction, these expressions are often used to develop character, set the scene, or convey a particular mood or emotional state. Translators must be sensitive not only to the literal or figurative meaning but also to the historical and literary resonance of the unit. For example, older or classical German expressions may carry historical associations that require an Uzbek equivalent that reflects both time period and stylistic register, ensuring that the literary tone is preserved.

In conclusion, translating phraseological units, particularly synonyms, in fiction requires a careful balance of semantic accuracy, stylistic fidelity, cultural appropriateness, and emotional nuance. The translator must go beyond the surface level of words, understand the underlying imagery, and select

equivalents that faithfully reproduce the expressive and figurative essence of the original text while maintaining natural readability and cultural resonance in the target language.

METHODS

Creativity in translation, in essence, consists in the ability to integrate both the “translatable” and the “untranslatable” elements into a single artistic whole, based on the content of the original text and the author’s emotional worldview.

Through translation, the reader becomes closely acquainted with the customs, culture, living conditions, and both written and oral creativity of other peoples. Especially in translating phraseological units, replacing them with national equivalents inevitably leads to imparting a local and national coloring to the text. For example:

... reißt dem Arbeiter seinen Dreschflegel aus der Hand und jagt ihn mit den Worten:...

In the process of translation, the translator employs a phraseological unit that is familiar to the Uzbek people and widely used in everyday spoken language:

... qo'lidagi skunaniyulqibolibuloqtirganchapo'pisaqildi ...

While reflecting the author’s style, the translator’s individual style also plays a significant role. When translating phraseological units in a literary text, it is extremely important to preserve national specificity and, above all, to find an equivalent that corresponds both formally and semantically and fully conveys the intended meaning. Depending on the nature of the depicted events, the characteristics of the image, and other contextual factors, the choice of an appropriate equivalent expression is decided solely by the translator. Equivalent phraseological units and their variants can replace one another only within a specific context; even when their meanings coincide, their forms and, in particular, their objects often do not correspond.

Translation of phraseological synonyms by means of equivalents and variant equivalents. It is well known that phraseological units may carry ironic, sarcastic, or humorous meanings. Their sense does not derive directly from the meanings of their individual components; rather, they represent a unified meaning formed through specific imagery. However, many of the errors made by translators occur precisely in the translation of phraseological units. Incorrect translation may distort the national color of the text and, in some cases, even lead to semantic contradictions. It should be emphasized that every phraseological unit contains a core (key) word. The meaning of this word must correspond to the meaning of its equivalent in the target language.

The similarity of patterns of thinking among all peoples, as well as the presence of closely related perceptions and conceptualizations, may result in the emergence of phraseological units with identical or similar meanings even in languages that differ structurally. Taking into account that phraseological units can hardly ever be translated from one language into another in a nearly word-for-word manner, it is necessary during the translation process to attempt to select phraseological units in the target language that contain a core (nuclear) word used in the same meaning. For example:

Jeder im Dorf kannte ihn und dennoch wird er von den Leuten, jungen und alten, nur Gärtner genannt.

Translation: Катта-юкичик Боғбондебчакиради,
худдиуниисмийўкдек.

Phraseological fusions, idioms, and set expressions are mainly translated by means of equivalent expressions that exist in the target language. In some cases, however, it is possible to preserve the idiomatic meaning of a phraseological unit by translating it literally. The difficulty of translating from one language into another – especially the translation of phraseological units – lies in the fact that meanings expressed through categories unique to a particular language cannot always be conveyed in exactly the same way in another language. In such situations, the translator

must apply professional skill and, while enhancing the expressiveness of the target language, make wide use of phraseological synonyms. Naturally, phraseological synonyms should not contradict the content of the text; on the contrary, they should help to reveal the meaning of the text and make it more accessible and understandable for the reader.

Phraseological units are inherently highly context-dependent, and their meanings often shift depending on the linguistic, stylistic, and situational context in which they are used. Unlike ordinary words, these units carry multiple layers of meaning, which can be broadly classified into literal, figurative, and idiomatic senses.

The literal meaning refers to the direct, denotative sense of the words within a phrase. However, in most phraseological units, the literal meaning is rarely the one intended in the context of a literary work. Literal interpretation without consideration of context often results in translations that are semantically inaccurate or culturally inappropriate.

The figurative meaning of a phraseological unit is metaphorical or symbolic, conveying a concept or an idea indirectly. Figurative interpretations are often culturally specific, relying on shared cultural knowledge or conventionalized imagery. For instance, metaphors involving animals, natural phenomena, or objects often differ in connotation from one language to another, and a translator must find a target-language equivalent that evokes similar imagery and emotional impact.

Idiomatic meaning arises when a phraseological unit has conventionalized usage that cannot be understood from the literal meanings of its components. Idioms are fixed expressions, and their semantic content is often non-compositional, meaning that the whole phrase conveys a concept different from the sum of its individual words. Translators must recognize idiomatic usage and avoid literal translation that would confuse or mislead the reader.

When translating phraseological units, several contextual layers must be taken into account:

- The primary meaning of the phrase in the source text. This involves identifying the core concept or the “semantic invariant” that must be preserved in translation.
- The tone and register of the phrase – whether it is formal, literary, colloquial, ironic, humorous, or archaic – must be considered to select a stylistically appropriate equivalent. A mismatch in stylistic tone can undermine the artistic integrity of the text.
- The narrative or situational context in which the phrase appears. This includes the character’s personality, emotional state, social status, and the narrative situation. Phraseological units often serve to highlight character traits, create humor, or intensify dramatic effect, and the translation must reflect these functions.

Consider the German phrase: *jemanden ins Gras beißen lassen* (literally, “to let someone bite the grass”)

In a literary context, this phrase is an idiomatic expression meaning “to die.” A literal translation, such as *o‘simliknitishlashgaruxsatberish*, would be confusing and fail to convey the idiomatic meaning. A more suitable Uzbek equivalent is: *dunyobilan xayrlashmoq*

This translation successfully:

- Preserves the semantic meaning (death or passing away).
- Maintains a figurative, culturally resonant tone.
- Integrates naturally into the stylistic and narrative context of the text.

This example highlights the complexity of translating phraseological units. The translator’s task is not merely to find lexical correspondences but to recreate the semantic, stylistic, and emotional dimensions of the source expression in a way that feels natural and meaningful in the target language.

The translation of phraseological units requires a context-sensitive approach, recognizing the interplay between literal, figurative, and idiomatic meanings. Translators must evaluate

semantic, stylistic, and situational contexts carefully to ensure that the target-language equivalent faithfully reproduces the meaning, tone, and narrative function of the original phrase. Without this careful analysis, translations risk being either semantically accurate but stylistically flat **or** figuratively rich but semantically misleading.

Translating phraseological units, particularly phraseological synonyms, in fiction is one of the most complex tasks for translators. Phraseological units are not merely idioms; they carry semantic, stylistic, cultural, and emotional components. This makes translation a creative and interpretive process, rather than a literal word-for-word substitution. The translator's main goal is to reproduce the meaning, imagery, and stylistic tone of the original text in the target language, while also preserving cultural appropriateness.

Phraseological units are deeply embedded in the culture, history, and social life of a nation. Each unit reflects not only linguistic meaning but also the worldview, traditions, and collective experiences of a people. Translators must be aware that a literal translation often fails to convey cultural nuances or may distort the intended meaning.

For example, in Uzbek, the phrase *oyoqostidashamol* (literally, "wind under the foot") is used figuratively to describe someone who is restless or constantly moving. In German, the phrase *nichtzurRuhekommen* conveys the same concept but without the figurative imagery of "wind." A translator must select an Uzbek equivalent that preserves the semantic meaning and **emotional tone** of the German phrase while fitting naturally into the narrative.

Phraseological units are highly **context-dependent**. Their meanings can vary significantly depending on how and where they are used:

- **Literal meaning:** the direct, denotative sense of the words.
- **Figurative meaning:** a symbolic or metaphorical interpretation.
- **Idiomatic meaning:** a conventionalized meaning that cannot be interpreted literally.

Translators must consider:

- **Semantic context:** the primary meaning of the phrase in the source text.
- **Stylistic context:** whether the expression is formal, literary, colloquial, ironic, or humorous.
- **Situational context:** the narrative scenario in which the phrase occurs.

For example, the German phrase *jemanden ins Gras beißenlassen* (literally, “to let someone bite the grass”) means “to die.” In Uzbek, a suitable rendering could be *dunyobilanxayrlashmoq*, which conveys the meaning naturally while maintaining the figurative tone.

When translating, phraseological units can be classified according to the degree of equivalence:

- **Full equivalence:** when the meaning, stylistic effect, and emotional impact are preserved exactly. This type of equivalence is rare because linguistic and cultural differences often prevent exact matches.
- **Partial equivalence:** when the core meaning is preserved but the imagery or stylistic features are adapted to the target language and culture.

For example:

German: *die Nase voll haben* (literally, “to have the nose full”)

Uzbek: *to'yibcharchamoq*

The German idiom conveys frustration or weariness, using the metaphor of a “full nose.” In Uzbek, this metaphor is adapted to culturally familiar imagery while maintaining the meaning.

- **Zero equivalence:** when no direct idiomatic match exists. The translator uses paraphrase, adaptation, or descriptive equivalents to convey meaning.

Phraseological units carry emotional, stylistic, and expressive weight. Translators must carefully assess:

- **Emotive content:** does the phrase express fear, joy, irony, humor, or pride?
- **Stylistic tone:** is it literary, colloquial, archaic, or modern?
- **Lexical richness:** some words may have multiple synonyms that influence translation choices.

For example, in Uzbek, expressions for extreme excitement or pride include:

- *ko'ngliosmongayetdi* – “his/her heart reached the sky”
- *dilishodlikbilantol'di* – “the heart filled with happiness”
- *xursandchilikdanquvonibuchdi* – “flew with joy”

Each phrase expresses a similar emotion but varies in imagery and tone. The translator must analyze the narrative context, character emotions, and literary style to select the most suitable equivalent.

Literal translation often disrupts the syntactic, rhythmic, or aesthetic structure of the original text. Translators may need to:

- Break long sentences into smaller units.
- Rearrange word order according to target-language norms.
- Adjust metaphors for natural readability.

For example:

- *German: ... aber auch mit einem gepanzerten Bein hat noch niemand einem Feinde den Kopf vom Rumpf getrennt*
- **Uzbek:** “...ammosuvutkiyganoyoqbilanhalicheckimduhmaning boshinitanasidanjudoqilganemas”

Here, the syntactic structure differs, but the meaning, emphasis, and literary style are preserved.

Translators are not merely converters of words; they are recreators of meaning, style, and imagery. Competence in translation involves:

- Identifying the core meaning (semantic invariant) of a phrase.
- Finding or creating culturally appropriate equivalents.
- Balancing semantic accuracy with stylistic and emotional fidelity.

Practical recommendations for translators include:

- Always analyze the phraseological unit in context before translating.
- Identify possible synonyms in both source and target languages.
- Prioritize meaning and expressive function over literal form.
- Use descriptive translation or adaptation if no equivalent exists.
- Preserve stylistic and cultural nuances wherever possible.

Translating phraseological units, especially phraseological synonyms, is a complex task that requires linguistic, cultural, and creative expertise. Translators must consider semantic, stylistic, and emotional aspects, as well as cultural appropriateness, to produce translations that faithfully convey the meaning, tone, and literary quality of the original text. By carefully selecting full, partial, or descriptive equivalents, translators ensure that the literary, emotional, and cultural integrity of the source material is maintained for readers in the target language.

RESULTS

Translating phraseological synonyms within the text is relatively easier. At the very least, the translator can select an appropriate equivalent in the target language by relying on the context. In many cases, when translating phraseological units, attention

should be paid not to the object of the expression but to its core semantic meaning. When translating broad-sense phraseological synonyms from one language into another, rendering them only through variants whose figurative and structural components fully coincide may lead to a change in meaning and to the phenomenon of semantic shift. For example:

Aber nichts desto weniger, ich habe Hunger wie ein Hamster, dem man seinen Winterbau verschüttet hat.

Translation: Лекиннимадесангдегин-у, кишкиининикимдиртуп роккатўлдирикўйганолмахондекочман.

The lexical meaning “to be hungry” is expressed by numerous phraseological units in both German and Uzbek. For example, in

German: *Hunger haben; Kohldampf schieben; jemandem hängt der Magen in der Kniekehle; am Hungertuche nagen.*

Uzbek: Mein Magen knurrt wie ein hungriger Löwe. – Қорнимочшернингқорнидеккулдираяпти.

Er zog über das „Dach der Welt“ hinab in das Land, durch welches der Indus fließt. – У “Оламнингтоми” даношибўтиб, Ҳиндуммоникибўтадиганмамлакатгаетиборди.

... und als die Sonne sank, war sie in ihren Händen. – ... вакуёшётотигабошқўйгандашаҳаруларнингқўлидаэди.

It is well known that when translating phraseological units from German into Uzbek or vice versa, it is essential to find an equivalent variant that corresponds to the norms of the Uzbek language. In most cases, the meanings of phraseological units are revealed within the context of the text. Some scholars also acknowledge the possibility of literal translation.

“Literal translation,” writes A. V. Kunin, “may prove sufficiently effective if, when translating phraseological units encountered in a text, it does not harm the content of the text and allows the replacement of phraseological units with other images.”

Based on the study of equivalents and variant equivalents of phraseological units in different languages, as well as certain issues of their translation, the following conclusions can be drawn. The universality of the laws of thinking and the presence

of similar beliefs and perceptions among all peoples may result in the emergence of phraseological units with identical or closely related meanings even in languages that differ structurally. Since phraseological units can hardly be translated from one language into another in a purely literal way, it is necessary during the translation process to select phraseological units that contain a core word used with the same meaning in the target language. This, in turn, requires the translator to possess clear creative insight and depth.

The translation scholar Ya. I. Retsker emphasized that a translator must be able to distinguish between phraseological units and convey their expressive and stylistic features in translation. Throughout the translation process, the translator adheres to this principle. The translator has freedom in choosing words only within the framework of accurately recreating the author's intended meaning in the target language.

In translating phraseological units from one language into another, three types of correspondence can be observed:

1. Cases of full correspondence;
2. Cases of partial correspondence;
3. Cases of complete non-correspondence.

The first type refers to cases where a phraseological unit in German is rendered into Uzbek by another phraseological unit, with full correspondence in meaning and grammatical structure.

In German, a fully equivalent phraseological unit is understood as one that, when translated into Uzbek, has a ready-made equivalent corresponding in lexical composition, imagery, stylistic coloring, and grammatical structure. For example:

Agar tovug' qaqqlasademakyo'q, mabodoxo'rozqichqirsa, orzusiamaalgaoshadi.

Or consider the phraseological unit *nach j-s Pfeifetanzten*, which has several synonyms in German, and the author deliberately uses this particular expression. For instance: *sich nach j-m richten, j-m gehorchen; nach j-s Pfeife tanzen; nach j-s Geige*

tanzen. In translation, the translator selects the Uzbek variant *nog'orasigao'ynamoq*, which also has several synonyms. This choice not only enhances the expressiveness of the text but also facilitates comprehension for the reader.

Another example is *stumm wie ein Fisch bleiben*. This phraseological unit has numerous synonyms in German, such as *den Mund halten, die Klappe halten, die Fresse halten, die Schnauze halten, den Schnabel halten, den Rand halten*. A literal translation into Uzbek would convey a different meaning; however, the translator's skill lies in taking into account linguistic features and national coloring and translating it as *og'zigatalqonsolmoq*.

Similarly, the phraseological unit *zu Tode erschrecken* has several synonyms, including *kalte Füße bekommen* and *das Herz ist j-m in die Hosen gefallen*. The connotative meaning of these phraseological synonyms corresponds to *Angst bekommen* ("to be frightened"). Based on the character's state, the translator renders this into Uzbek as *o'lgudayqo'rqmoq*, achieving full correspondence in both meaning and grammatical structure.

The phraseological unit in *Wut geraten* also has numerous synonyms, such as *aswütend sein; j-m kocht das Blut in den Adern; sich grün und blau ärgern; j-m platzt der Kragen; eine Wut im Bauch haben; einen Bauch voll Zorn haben; Gift und Galle speien; da geht einem das Messer in der Tasche auf*. In translation, the Uzbek phraseological unit *ko'zlariqongato'lmoq* is used, which fully corresponds to the German expression. The phraseological units in both languages match each other in terms of semantic content as well as grammatical structure.

In literary translation, the main issue does not lie solely in how a translator renders an individual word or sentence. Moreover, the value of any translation is not measured by how certain isolated elements are conveyed. In literary translation, the key criterion of evaluation is interpretation. The process of recreating interpretation is carried out in three stages:

1. How the translator perceives (understands) the original text;
2. How the idea of the work, the author's intention, and the author's individual style are interpreted;

3. How the translator is able to find appropriate means, strategies, and creative solutions to recreate a work of verbal art in the mother tongue.

In translation, the choice of a word or sentence suitable for each individual case is determined not by “lexical equivalence,” but by natural compatibility – namely, contextual correspondence in meaning, style, and tone to the “temperament” of the character being depicted. A translator accustomed to word-for-word translation inevitably encounters failure. One of the most difficult properties of literary translation to describe scientifically is precisely that it requires conveying meaning by meaning, tone by tone, image by image, and humor by humor, rather than word by word.

DISCUSSION

The second type of correspondence is partial equivalence. In many cases, when translating phraseological units, neither the full meaning nor the figurative imagery is completely conveyed. In such cases, the phraseological unit in the original text and the one used in translation correspond not fully, but only partially. A significant portion of phraseological translations consists of such partially equivalent expressions. During the translation process, the translator inevitably attempts to render the text into Uzbek based on contextual requirements. Foreexample: *j-m ein Wut im Bauch packen (geraten)*. This phraseological unit has a number of synonyms that are semantically charged with emotional and expressive connotations, such as *j-m ein Wut im Bauch packen (geraten)*, *einen Bauch voll Zorn haben*, *auf der Palme sein*, *in die Luft gehen*, *da geht einem das Messer in der Tasche auf*. In Uzbek, this phraseological unit also has several synonyms. However, based on the content of the text, the translator chooses the phrase *qattiqg'azablanmoq*.

Cases in which the order and position of words, phrases, and constructions within a sentence fully correspond between languages are extremely rare. Therefore, in translation, strict adherence to the original syntactic structure is often not

maintained, and long sentences are frequently divided into several parts. In translation practice, this has become a common phenomenon. However, as noted above, the fragmentation of sentences inevitably affects meaning: it may undermine the integrity of thought, the unity of imagery, and the weight of intonation to a certain extent. Taking this risk into account, experienced Uzbek translators strive, as far as possible, to preserve the syntactic integrity and structural scope of the original text.

The translation of phraseological synonyms is one of the most demanding tasks for a translator, as it requires linguistic expertise, cultural competence, and creative ability. Translators are not mere converters of words; they are re-creators of meaning, style, and imagery, responsible for faithfully conveying the expressive power of the original text in the target language.

One of the primary responsibilities of a translator is to identify the core semantic meaning of a phraseological unit, also referred to as the semantic invariant. This involves understanding the central idea, emotional tone, and stylistic function that the unit carries within the original context. Once the semantic invariant is identified, the translator must select or create equivalents that are culturally and contextually appropriate for the target language.

In addition, translators must carefully balance semantic fidelity with stylistic and emotional accuracy. This means that the translation should not only preserve the literal or conceptual meaning but also convey the same expressive and emotional effects, imagery, and literary tone as the original. In many cases, this requires creative solutions, including adaptation, paraphrase, or the selection of partial equivalents that resonate with the cultural and literary expectations of the target audience.

To ensure accurate and effective translation of phraseological synonyms, translators should adhere to the following principles:

- Understanding the phrase in its narrative, stylistic, and emotional context is essential before attempting a translation.
- Many phraseological units have multiple equivalents or near-synonyms. A thorough comparison allows the translator to choose the most appropriate form.

- Literal word-for-word translation can fail to convey the figurative or emotional meaning of the original unit. The focus should be on capturing the intended message and tone.
- In cases where no direct equivalent exists, translators should creatively render the meaning in a way that feels natural and coherent in the target language.
- The translation should maintain the literary quality of the original work, including stylistic features, cultural references, and emotional resonance, even if minor adjustments are necessary for clarity or readability.

Translating phraseological synonyms from German into Uzbek is a highly complex and nuanced process that requires careful attention to semantics, context, stylistic features, and cultural appropriateness. Phraseological units are not only linguistic constructs but also carriers of figurative, expressive, and emotional meanings that often cannot be captured through literal translation.

By applying a combination of semantic analysis, contextual evaluation, creative adaptation, and careful selection of equivalents, translators can effectively render these units in Uzbek. Such an approach allows the translator to preserve both the meaning and literary quality of the original text, ensuring that the translated work communicates the same depth, nuance, and stylistic richness as intended by the author.

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